

# Compositions célèbres

## pour 2 Pianos à 4 mains

### Morceaux de Concert (avec Orchestre)

	Mk.
<b>BEETHOVEN, Klavierkonzerte (Door):</b>	
No. 1 (C) Op. 15 . . . . .	3,—
No. 2 (B) Op. 19 . . . . .	3,—
No. 3 (C moll) Op. 37 . . . . .	3,—
No. 4 (C) Op. 58 . . . . .	3,—
No. 5 (Es) Op. 73 . . . . .	3,—
Klavier II (Orchester) allein . . . . . je	2,—
* <b>BRANDTS BUYS, Klavierkonzert (F) Op. 15</b> . . . . .	10,—
<b>CHOPIN, Variationen Op. 2 (Jansen)</b> . . . . .	6,—
— Klavierkonzert No. 1 (E moll) Op. 11 (Kullak) . . . . .	3,—
— Klavierkonzert No. 2 (F moll) Op. 21 (Kullak) . . . . .	3,—
Klavier II (Orchester) allein . . . . . je	1,50
— Rondo (C) Op. 73 (Kullak) . . . . .	2,—
<b>HOLLAENDER, Variationen Op. 15</b> . . . . .	4,—
* <b>JUON, Sonate (nach dem Sextett) Op. 22a</b> . . . . .	10,—
* <b>LISZT, Klavierkonzert No. 1 (Es) Originalausgabe</b> . . . . .	6,—
— Dasselbe, neue Ausgabe von Eugen d'Albert . . . . .	8,—
— Réminiscences de Robert le diable (Kroll) . . . . .	5,—
— Réminiscences de Don Juan (Don Juan-Fantasie) . . . . .	8,—
* — Rhapsodie hongroise No. 5 (Richard Burmeister) . . . . .	3,—
<b>MENDELSSOHN, Capriccio brillant (H moll) Op. 22</b> . . . . .	2,50
Klavier II (Orchester) allein . . . . .	1,80
— Klavierkonzert No. 1 (G moll) Op. 25 . . . . .	3,50
Klavierkonzert No. 2 (D moll) Op. 40 . . . . .	3,50
Klavier II (Orchester) allein . . . . . je	2,50
— Rondo brillant (Es) Op. 29 . . . . .	3,—
Klavier II (Orchester) allein . . . . .	2,50
— Serenade und Allegro Gioioso Op. 43 . . . . .	2,50
Klavier II (Orchester) allein . . . . .	2,—
<b>MOSCHELES, Klavierkonzerte (Jansen):</b>	
No. 2 (Es) Op. 56 . . . . .	7,—
No. 3 (G moll) Op. 58 . . . . .	7,—
No. 4 (E) Op. 64 . . . . .	7,—
Klavier II (Orchester) allein . . . . . je	2,50
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— Etude de Concert Op. 51 . . . . .	3,50
<b>SCHMITT, Konzertstück Op. 23</b> . . . . .	6,—
<b>SCHUMANN, Andante und Variationen Op. 46 (Hollaender)</b> . . . . .	1,50
— Klavierkonzert (A moll) Op. 54 (Hollaender) . . . . .	3,—
Klavier II (Orchester) allein . . . . .	1,50
<b>TAUBERT, Klavierkonzert No. 2 (A) Op. 189</b> . . . . .	8,—
<b>WEBER, Klavierkonzert No. 1 (C) Op. 11</b> . . . . . net.	3,—
Klavierkonzert No. 2 (Es) Op. 32 . . . . . net.	3,—
Klavier II (Orchester) allein . . . . . je net.	2,—
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Klavier II (Orchester) allein . . . . .	1,50
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Klavier II (Orchester) allein . . . . . net.	2,—
<b>ZIZOLD, Konzertstück Op. 13</b> . . . . .	5,—

### Transcriptions Morceaux de Salon

	Mk.
<b>BEETHOVEN, QUINTETT (Es) Op. 16. Übertragung v. O. Lessmann</b> . . . . .	6,—
— Dasselbe, Übertragung von C. Lickl . . . . .	5,50
— Adagio und Scherzo a. d. Sonate Op. 27 No. 2 (Henselt) . . . . .	2,—
— Ouverture: Egmont (Burchard) . . . . .	2,50
<b>BRUHNS-CZERNY, 50 Stücke als zweites Klavier zu Czerny's Kunst der Fingerfertigkeit Op. 740</b> . . . . . 6 Hefte je	4,—
<b>CHOPIN, Etude (F moll) Op. 25 No. 2 (Henselt)</b> . . . . .	1,—
<b>CRAMER-HENSELT, 50 ETUDEN, bearbeitet von Ad. Henselt</b> . . . . .	
5 Hefte je	5,—
Klavier I (Henselt) allein . . . . .	5 Hefte je 3,—
— 20 ETUDEN, bearbeitet von H. Timm . . . . . 2 Hefte je	5,—
Klavier I (Timm) allein . . . . .	2 Hefte je 3,—
— 14 ETUDEN, bearbeitet von A. Schultz . . . . .	5,—
Klavier I (Schultz) allein . . . . .	3,—
<b>HELLER, Nocturne Op. 16 No. 6 (Pichler)</b> . . . . .	1,50
<b>HUMMEL, Septett militaire Op. 114 (Jansen)</b> . . . . .	7,—
<b>LEIDGEBEL, Capriccio Op. 39</b> . . . . .	4,—
<b>MENDELSSOHN, Präludium und Fuge Op. 35 No. 1 (Rabenau)</b> . . . . .	3,—
<b>MEYERBEER, Krönungsmarsch „König Wilhelm“ (Brissler)</b> . . . . .	4,—
— Ouverture: Struensee . . . . .	7,—
<b>MILDE, Andantino und Rondo Op. 11</b> . . . . .	4,—
<b>MOZART, Fantasie (F moll) (Hollaender)</b> . . . . .	2,50
— Fuge (C moll) . . . . .	1,—
— Sonate (D) . . . . .	2,50
<b>PIRANI, Gavotte Op. 34</b> . . . . .	3,—
— Airs bohémiens Op. 35 . . . . .	3,—
<b>SCHUBERT, Forellen-Quintett Op. 114 (Jansen)</b> . . . . .	10,—
<b>WEBER, Adagio und Rondo aus dem Konzert Op. 32 (Promberger)</b> . . . . .	5,—
— Divertimento (Klavier und Gitarre) Op. 38 (Jansen) . . . . .	3,—
— Klarinettensonate Op. 48 (Henselt) . . . . .	6,—
— Aufforderung zum Tanz Op. 65 (Brauer) . . . . .	3,—
— Polacca brillante Op. 72 (Heintze) . . . . .	3,—
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Freischütz . . . . .	3,—
Jubelouverture . . . . .	3,—
Oberon . . . . .	3,—
Preciosa . . . . .	3,—
<b>WEHLE, Duo über: Der Nordstern (Th. Kullak Op. 80)</b> . . . . .	4,50

\* Partitur-Ausgaben. Zur Aufführung dieser Werke sind 2 Exemplare erforderlich. Aufführungsrecht vorbehalten.

**Berlin. Schlesinger'sche Buch- und Musikhandlung**

(Rob. Lienau)

Wien. Carl Haslinger q<sup>dm</sup> Tobias.



## CONCERTO N° 1.

C. M. von Weber, Op. 11.  
Arr. v. F. G. Jansen.

**Allegro.**

Piano II.

*pp*



*marcato*



This page contains six systems of musical notation for a piano piece. The notation is written for two staves per system, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major (two flats). The time signature is 4/4. The piece begins with a *pp* (pianissimo) dynamic marking. The first system includes a *tr* (trill) marking. The second system continues the melodic and harmonic development. The third system features a *pp* marking in the first measure and a *f* (forte) marking in the third measure. The fourth system includes a *ff* (fortissimo) marking in the second measure. The fifth and sixth systems continue the piece with various musical notations, including notes, rests, and slurs. The piece concludes with a final chord in the sixth system.



First system of musical notation. The treble clef staff begins with a *ff* dynamic and a key signature of two sharps (F# and C#). It features a melodic line with a *tr* (trill) and *(Solo)* marking. The bass clef staff starts with a *pp* dynamic and contains a series of chords, some marked with a circled '2'. The system concludes with a circled '6' and a circled '1'.



Second system of musical notation. The treble clef staff contains a series of chords, some marked with a circled '1' and others with a circled '2'. The bass clef staff features a melodic line with a *fp* dynamic and a *trem.* (tremolo) marking. The system concludes with a circled '2' and a circled 'f'.



Third system of musical notation. The treble clef staff features a melodic line with a *p* dynamic and a *f* dynamic. The bass clef staff contains a series of chords, some marked with a circled '2' and others with a circled 'p'.



Fourth system of musical notation. The treble clef staff features a melodic line with a *pp* dynamic and a circled '2'. The bass clef staff contains a series of chords, some marked with a circled '2' and others with a circled 'pp'.



Fifth system of musical notation. The treble clef staff features a melodic line with a *p* dynamic and a *tr* (trill) marking. The bass clef staff contains a series of chords, some marked with a circled '2' and others with a circled 'p'.



Sixth system of musical notation. The treble clef staff features a melodic line with a *pp* dynamic and a circled '7'. The bass clef staff contains a series of chords, some marked with a circled '7' and others with a circled 'pp'.



La. \*



La. \* La. \*

La. \* La. \* La.

La.



La.

La.

P. I.

First system of musical notation, featuring piano (*pp*) dynamics and first/second endings. The system consists of two staves. The upper staff begins with a piano (*pp*) dynamic marking. The lower staff contains first and second ending brackets, with the first ending marked with a '1' and the second ending marked with a '2'. The key signature has two flats, and the time signature is 4/4.

Second system of musical notation, featuring piano (*p*) and forte (*f*) dynamics. The system consists of two staves. The upper staff begins with a forte (*f*) dynamic marking, followed by a piano (*p*) dynamic marking. The lower staff continues the melodic and harmonic development. The key signature has two flats, and the time signature is 4/4.

Third system of musical notation, featuring piano (*p*) and forte (*f*) dynamics. The system consists of two staves. The upper staff begins with a piano (*p*) dynamic marking, followed by a forte (*f*) dynamic marking. The lower staff continues the melodic and harmonic development. The key signature has two flats, and the time signature is 4/4.

Fourth system of musical notation, featuring piano (*p*) and forte (*f*) dynamics. The system consists of two staves. The upper staff begins with a piano (*p*) dynamic marking, followed by a forte (*f*) dynamic marking. The lower staff continues the melodic and harmonic development. The key signature has two flats, and the time signature is 4/4.

Fifth system of musical notation, featuring piano (*p*) and forte (*f*) dynamics. The system consists of two staves. The upper staff begins with a piano (*p*) dynamic marking, followed by a forte (*f*) dynamic marking. The lower staff continues the melodic and harmonic development. The key signature has two flats, and the time signature is 4/4.

Ped.

cresc. f

cresc. ff Ped. \* Ped. \*

poco più vivo 1

2 5 p cresc.

tr ff Ped. \* Ped. \*



Adagio.

First system of musical notation, featuring a grand staff with two staves. The music is in a key with three flats and common time. The first staff begins with a *pp* dynamic marking. The second staff has a fermata over the final measure, which is numbered 7.

Second system of musical notation. The first staff starts with a *pp* dynamic, followed by a *f* dynamic. The second staff begins with a *pp* tremolo marking and includes a *cresc.* (crescendo) marking towards the end. The instruction *marcato la melodia* is written above the first staff.

Third system of musical notation. The first staff features a *f* dynamic, followed by *pp*, and then two *fp* (fortissimo piano) markings. The second staff has a *fp* marking. The instruction *marcato* is written above the first staff.

Fourth system of musical notation. The first staff begins with a *ff* (fortissimo) dynamic, followed by another *ff*, then *pp*, and finally *p* (piano). The second staff has a *p* dynamic. The instruction *marcato la melodia* is written above the first staff.

Fifth system of musical notation. The first staff has a *pp* dynamic marking. The second staff ends with a *pp* dynamic marking. The system concludes with a *Ped.* (pedal) instruction and a decorative asterisk.

Finale.  
Presto.

The musical score consists of six systems of staves. The first system is in 3/4 time and includes a 'P.I.' marking. The second system features a '7' and 'pp' marking. The third system includes a '4' and 'f' marking. The fourth system includes a 'p' marking. The fifth system includes a 'ff' marking. The sixth system includes a 'f' marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a melodic line with a slur and a fermata. Dynamics include *p* and *pp*. A *Red.\** marking is present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a melodic line with a slur and a fermata. Dynamics include *p*.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a melodic line with a slur and a fermata. Dynamics include *p* and *marcato*.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a melodic line with a slur and a fermata. Dynamics include *p*.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a melodic line with a slur and a fermata. Dynamics include *f*. A *Red.* marking is present below the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a melodic line with a slur and a fermata. Dynamics include *p* and *f*. A *Red.\** marking is present below the bass staff.



First system of musical notation. Treble and bass staves. Dynamics: *pp*, *f*, *2 pp*, *ff*. Includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. Pedal markings 'Ped.' and asterisks are present.

Second system of musical notation. Treble and bass staves. Dynamics: *f*, *ff*. Includes a first ending bracket labeled '1'. Pedal markings 'Ped.' and asterisks are present.

Third system of musical notation. Treble and bass staves. Dynamics: *pp*, *pp*. Includes a first ending bracket labeled '1'. Pedal markings 'Ped.' and asterisks are present.

Fourth system of musical notation. Treble and bass staves. Dynamics: *p*, *ff*. Includes a first ending bracket labeled '1'. Pedal markings 'Ped.' and asterisks are present.

Fifth system of musical notation. Treble and bass staves. Dynamics: *p*, *f*, *pp*. Includes a first ending bracket labeled '1'. Pedal markings 'Ped.' and asterisks are present.

Sixth system of musical notation. Treble and bass staves. Dynamics: *p*. Includes a first ending bracket labeled '1'. Pedal markings 'Ped.' and asterisks are present.

First system of musical notation, featuring a treble and bass staff. The key signature has two flats. The music includes chords and melodic lines. A measure with a '3' indicates a triplet.

Second system of musical notation, continuing the piece. It includes a measure with a '3' and a measure with a '9', indicating triplets or specific rhythmic patterns.

Third system of musical notation, starting with a first ending bracket labeled 'P.I.' and measures numbered 11, 1, 2, 3, and 4. The music is marked *ff* (fortissimo).

Fourth system of musical notation, featuring a piano (*p*) dynamic marking. The music includes chords and melodic lines.

Fifth system of musical notation, marked *marcato*. The music includes chords and melodic lines.

Sixth system of musical notation, ending with a *pp* (pianissimo) dynamic marking. The music includes chords and melodic lines.







# Ausgewählte klassische und moderne Kompositionen für Klavier zu vier Händen

## Classical and modern Piano Duets

l = leicht (easy). m = mittelschwer (medium difficult). s = schwer (difficult).

aus dem Verlage der \* \* \* \* \*

Schlesingerschen  
Buch- u. Musikhandlung  
(Rob. Lienau)  
Berlin W., Französische Str. 23.

C. Haslinger, qdm. Tobias  
Wien, Tuchlauben 11.

m	Adam, A. Overture „Si j'étais roi“	1.—
l-m	Armeemärsche, Deutsche. 2 Bände (nach Wieprecht)	1.50
m	Ascher, J. Fanfare militaire Op. 40	1.50
m	Bargiel, W. Gigue	1.50
l-m	Bayer, J. Fantasie über „Die Braut von Korea“	3.—
m	Beethoven, L. van. Deutsche Tänze, bearbeitet von J. Seiss	4.—
m-s	Berlioz, H. Marche du supplice (Liszt)	1.—
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s	— Overture „Benvenuto Cellini“ (Bülow)	3.50
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s	Bruckner, A. Sinfonie No. 8 (C-moll)	10.—
s	Bülow, H. von. Des Sängers Fluch, Ballade Op. 16	4.80
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m	Chopin, F. 7 beliebte Walzer (Al. Hollaender) netto	1.—
m-s	Dvořák, A. Klaviertrio (B-dur) Op. 21 (Wrede)	—
m-s	— Klavierquartett (D-dur) Op. 23 (Wrede)	—
m-s	— Streichquartett (D-moll) Op. 84	7.—
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l	Löw, J. 3 Salonstücke: Frohes Wiedersehen Op. 215, Festklänge Op. 216, Au bord de la mer Op. 217	1.50
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l	Schmidt, O. 6 leichte Stücke: Marsch, Ländler, Mazurka, Ungarisch, Polnaise, Tarantella Op. 7	— 80
m	— Walzer Op. 14	4.—
m	— 3 Klavierstücke Op. 19: No. 1 Marcia alla turca (M. 1.50), No. 2 Ländler (M. 1.—), No. 3 Gavotte (M. 1.—)	— 80
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m	Heft II: Nocturne mauresque. Madrilena	2.50
m-s	Seiss, J. Polnaise, Canzonetta, Intermezzo, Marsch Op. 8	2.—
m-s	— Feierliche Scene und Marsch Op. 17	3.—
m	Stieblitz, R. Variationen Op. 9	2.—
m	Strauss, Joh. Sohn. Perpetuum mobile Op. 257	1.50
m	— Wiener Walzer, frei bearbeitet von F. Wrede. Heft I, II, III, IV	2.—
l-m	Strauss-Album. 24 beliebte Tänze. 2 Bände netto	1.80
m	Suppé, F. von. Overture „Das Mädchen vom Lande“	3.—
m-s	Vierling, G. Tragische Overture Op. 61	2.—
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m	— Der Fischer und die Seerose	3.—
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